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ORANGE FEATHERS »

Garbage dumped into our local rivers was pushed out to sea following recent storms. Now, over a ton of trash has washed ashore onto OC beaches.

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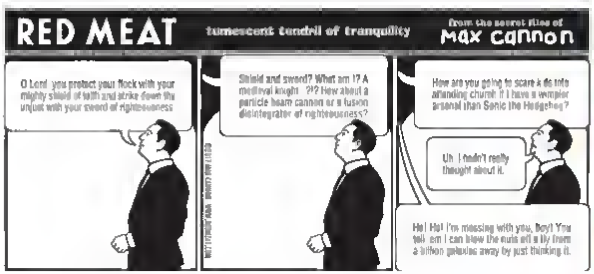
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tumescent tendril of tranquility
from the secret files of Max Cannon
O Lord, you protect your flock with your mighty shield of faith and strike down the unjust with your sword of righteousness
Shield and sword? What am I? A medieval knight ?!? How about a particle beam cannon or a fusion disintegrator of righteousness?
How are you going to scare a demon attending church if I have a weapon arsenal than Sonic the Hedgehog?
Uh, I hadn't really thought about it.
Ha! Ha! I'm messing with you, Boy! You tell 'em I can blow the nuts off a fly from a billion galaxies away by just thinking it.

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The Case of the Missing Joint

Whatever happened to Roseanne Barr's medical-marijuana dispensary?

BY MARY CARREON

In February 2016, the *Orange County Register* broke what seemed like a major medical-marijuana story. Television celebrity Roseanne Barr was set to open a legal dispensary at 1327 E. Saint Gertrude Place in Santa Ana. Roseanne's Joint would sell a line of her own products, including cannabis strains and THC-laced chocolate-covered macadamia nuts harvested from her farm in Hawaii.

At the time, Barr explained that, aside from being a longtime cannabis user, she had been using it medically to fight glaucoma and macular degeneration, two conditions that are causing the actress to gradually lose her eyesight. Her partner in the deal, Aaron Herzberg, of CalCann Holdings LLC, an Orange County company that specializes in real-estate-investment and cannabis-business consulting, estimated that the storefront in an industrial area of Santa Ana would open as early as April 2016.

According to the *Register* story, Herzberg was hired as Barr's lawyer in 2010. Herzberg became involved in the industry through cannabis real estate several years ago, and Barr pursued presidential nominations for the Green Party and the Peace and Freedom Party in 2012. The two stayed in touch and became friends, their relationship, Herzberg explained to the *Register*, made the transition from friends to business partners natural.

Fast-forward nearly 12 months: Roseanne's Joint still isn't open. In fact, it appears it never will, as a dispensary called Bud and Bloom has been operating in that location as of late last November. The *Weekly* asked the actress via Twitter if she had any comments regarding why the dispensary didn't open, and she responded, "It didn't work out for me and the investor."

Herzberg confirmed the news in an interview. "The facility is now called Bud and Bloom," he said, "and it's a very special place." When asked about Barr's vague statement and why the dispensary collaboration didn't work out, he said he had no comment.

It's unclear how many investors were involved in the failed deal, but Chris Francy, one of Herzberg's partners at CalCann Holdings LLC, was also set to be a partner in Roseanne's Joint. (Francy didn't respond to a request for comment, but he is listed as a partner with Herzberg in Bud and Bloom.) In recent articles about the dispensary, both men were photographed in the storefront with a man named Kyle Kazan, a real-estate investor who closed a "$12.6 million fund to invest in Bud and Bloom and other cannabis ventures," according to the *Register*.

Before any legally operated dispensaries opened in Santa Ana, it was known that Herzberg had an interest in operating storefronts. In October 2014—prior to the passage of Measure BB, the legal framework allowing 20 medical-cannabis dispensaries to operate within Santa Ana—Mayor Miguel A. Pulido met with Herzberg and local activist Doug Lanphere to ask if they had money to help him make marijuana legal in Santa Ana, according to a Voice of OC story.

Soon after, Herzberg contributed $10,000 to the California Homeowners Association PAC (which printed mailers attacking Pulido's opponents), although he claimed he gave the money to his neighbor, Adam Probolsky, a well-known Republican operative. Probolsky, however, denied his involvement in the money transfer. Lanphere also gave $5,000 to the Homeowners Association, per the mayor's request.

Herzberg said in a 2015 interview with the *Weekly* that he made the contribution because he felt the mayor was genuine about legalizing cannabis. That said, it seemed as if Pulido were desperate to bulk up his legal defense fund. Herzberg alleged the mayor displayed aggressive behavior and contacted him after the initial meeting to ask for another large chunk of cash and if there were any other people Herzberg knew who'd be interested in contributing. Herzberg ended up writing a check to Pulido's re-election campaign for $1,000—the legal limit. He convinced Francy to make a similar contribution.

The situation with Pulido and the way the "legal" cannabis industry unfolded in Orange County—calling what was happening in Santa Ana "corruption at a whole new level"—drove Lanphere to move to Oregon, he said; he has since opened three legal dispensaries there.

Herzberg, on the other hand, has stayed in the county and has his hand in multiple ventures, including Santa Ana dispensary OC3 and now Bud and Bloom.

According to the *Register*, Barr was to be heavily involved with Roseanne's Joint, it quoted Herzberg saying the TV star wanted to offer customers "a very high-end, premium experience with very rustic wood floors and a very open environment." Barr's aesthetic influence was obviously never removed from the plans.

Considering the *Register* uses Herzberg as a main source for updates and information on the OC cannabis industry, it's somewhat surprising that Barr's decision to back out of the deal was never mentioned by the Santa Ana-based daily newspaper. The story behind the comedian's withdrawal remains a mystery.

MCARREON@OCWEEKLY.COM

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¡ask a mexican!»

» GUSTAVO ARELLANO

DEAR MEXICAN: Recently, at the local Northgate market, I saw a man wearing a T-shirt that said, "MEXICAN" followed by a clarification: "NOT Latino. Latinos are Anglo Europeans from Italy. NOT Hispanic. Hispanics are Anglo Europeans from Spain."

I may be crazy, but I'm pretty sure the words for those two descriptions are "Italian" and "Spanish." Do I need to start telling my family that we are actually of Latino descent? What's the proper term so I don't refer to all such people as Mexicans like an asshole?

Dago Dino

DEAR *GABACHO*: Don't pay attention to that T-shirt; it's the mindless droppings of a group of yakitvists who long ago declared your beloved Mexican the biggest *vendido* in Aztlan, beating even Carlos Menstealia and Paul Rodriguez. Mexicans are Latinos the way Americans are North American, an identity of convenience, not a matter of the *corazón*. The only time Mexicans use "Latino," just as Americans do with "North Americans," is when trying to group themselves with other people based on perceived shared traits: language for Mexicans, countries to Monroe Doctrine for Americans. Other than that, "Latino" and "Hispanic" are labels with about as much use in the daily lives of Mexicans as condoms.

DEAR MEXICAN: In the 1820s, the Anglos were swarming to Texas (which at the time was under Mexican control) for the rich farmland. When doing so, they violated the *empresario* land system and brought slaves despite Mexico's outlawing of it. So my question is: Do you think the current immigration issue is simply a matter of "What goes around comes around"?

A Curious Anglo History Teacher

DEAR *GABACHO*: More like "*Agua que no has de beber, dejala correr*," which translates as "Water that you shouldn't drink, let it stream by." In other words, *gabachos* should've never drunk from the fountain of Manifest Destiny or cheap Mexican labor because now they're facing either total *Reconquista* or a collapse in their standard of living once cheap Mexican labor and imports go *adios*. This brings to mind another aphorism: Be careful what you wish for because it just might park its car on its front lawn. . . .

DEAR MEXICAN: My girlfriend and I have had a standing argument about what some of my relatives call me. My cousins' children call me "*tío*," and I say I'm their uncle. My girl argues that they are really my second cousins, and I're really their cousin, too. I can see her point, but she's a *gabacha* and doesn't understand that they refer to me as their *tío* out of respect for being older. All our white friends agree with her, but all our Mexican friends agree with me. So who's right?

El Tío Primo

DEAR COUSIN UNCLE: *Qua chingada* do *gabachos* know besides how to despoil the environment and kill indigenous folks? But they're technically correct on this: According to *gabacho* conventions, the children of your first cousins are called second cousins, while your children and them are first cousins once removed, whatever the hell that means. I still say *gabachos* should be like Mexicans on this one. Even though the technical term for a first cousin is *primo hermano*, we usually use that to refer to any second cousin or third cousin thrice removed—basically anyone and everyone younger than us in our family. Anyone older? *Tío*. Anyone evil? Trump.

ASK THE MEXICAN at themexicae@askamexican.net, be his fan on Facebook, follow him on Twitter, or ask him a video question at youtube.com/askamexicaeo!

HeyYou!

» ANONYMOUS

Unfrigerator

You are a Santa Ana used-appliance store. I am the buyer of a reasonably priced refrigerator that looked way too good to be true. It was. Even though you insisted I call you should something go wrong, I had my regular repairman take a look when it started leaking water. He discovered a piece of cardboard where a metal water pan should have been. A couple of months later, he was back because the temperature kept fluctuating no matter what the setting read. He discovered that part of the fridge had been Mickey Moused. After coming back a third time in about a year, only to discover other innards that had been installed via meatball surgery, he confessed he feared coming back to see what kind of horror show was inside. The fridge continues to make weird noises, and it takes an ice pick to remove ice from the ice-maker bin. I recall admiring a new-looking stovetop while walking out of your shop, but Best Buy will get that business' monthly payments be damned.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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CYNTHIA REBOLLEDO

WORKINGMAN'S MALL

A weekend in the life of the Orange Coast College Swap Meet

by Cynthia Rebolledo

Costa Mesa is sleeping. It's 5:30 Saturday morning, a crisp 50 degrees, and sunrise is still a good hour away. But while the City of the Arts digs into its collective blankets just a little bit longer, a motorcade clogs up traffic on Fairview Road: old pickups and new Rams and U-Hauls and *loncheras* and vans and cars packed with so much stuff they look as if they're going to burst.

The vehicles eventually make a left on Adams Street to line up in front of a parking lot in Orange Coast College (OCC), where they wait until 6 a.m. At that time, the gates open, engines crank up, and the line inches toward a security guard, who checks credentials to make sure each driver has permission to be here. Once approved, they drive to a predesignated area, and more than 600 vendors begin setting up for the Orange Coast College Swap Meet.

Over the next two hours, metal clinks and human grunts fill the air as booths pop up, one after the other, and everyone lays out their wares in 450-feet-by-900-feet spaces. Jose Cruz, a longtime produce vendor, pulls up to the north side of the parking lot, where he and his family—son, brother-in-law, sister-in-law, nieces, even a *compa* named Manuel—unload six stalls worth of goods; they finish the task in minutes, a sleight of hand that's no big deal when you've been selling here for 26 years.

"The swap meet is a very beautiful place, but it's also hard work," says Cruz. "When we get home, we have to clean everything. We've been up since 4 in the morning, and we don't finish breaking down until 8 p.m."

Any fatigue quickly fades away as the first customers hit Cruz's stall at 8 a.m. People swarm the family, picking up fruit, holding it right up to their noses, and haggling over prices as they fill up bags with fresh produce. Other people glance at Cruz's stall as they head for $5 hoodies or $10 bikes. Some just dream of finding a Basquiat hiding between the pages of the 1984 Bolsa Grande High School yearbook. The weekend is starting right.

Once widespread across Orange County, weekly swap meets are now a rarity, victims to e-commerce and changing tastes in shopping experiences. But the OCC version holds strong. Vendors are backed by administrators who have supported them in the face of calls to shut them down. Customers—many of them immigrants or elderly or working-class or a combination of the three—enjoy coming because it's a gathering place that welcomes people like them.

It's that atmosphere that calls to Charlie, a retired Marine who has regularly come for the past 20 years. "I like the people I've met out here," he says. "It's something to look forward to, and I enjoy everyone's company. It provides a place where people can come to find stuff without going to the store. A lot of people nowadays can't afford those high prices."

CONTINUED ON PAGE 10

Workingman's Mall

» FROM PAGE 9

TOP: JOSE CRUZ, LONGTIME OWNER OF THE BOOTH LA GUADALAPANA
BELOW: JOSE'S SON DANIEL (LEFT)
MICAH WRIGHT

The OCC swap meet started in the early 1980s, during a golden era for flea markets in Orange County. Drive-in movie theaters made extra cash on weekends by renting out their parking lots during the day. Swap meets ran at the Orange Drive-In, the Anaheim Drive-In next to the 91 freeway, and the Hi-Way 39 off Beach Boulevard in Westminster.

Originally founded by the Lions Club of Costa Mesa, Orange Coast's version started with just one gathering a month in the school's Merrimac Lot (off Merrimac Way and Fairview Road). Its quick rise in popularity overwhelmed the Lions, so the group approached George Blanc, who ran the school's community education department at the time, and offered the college control.

Community colleges were starting to get into the swap meet game, in an effort to offset budget cuts by the state. Looking for a way to support community education classes and OCC's performing-arts program, Blanc accepted the Lions' offer, and OCC officially took over in 1982. "It started out once a month, but as soon as they switched over [ownership], Blanc noticed his staff kept getting phone calls as to whether the swap meet would be happening every weekend," says Julie Clevenger, OCC's current director of college and community support. "Just tell them yes,' he said. And just like that, the swap meet went from running once a month to every weekend."

In 1984, the open market relocated to the Adams Avenue parking lot, where it has operated ever since. But it was still relatively small until 1991, when Santa Ana outlawed all swap meets to maintain "the character of the city's neighborhoods," according to a city staff report. Suddenly, dozens of vendors had to find a new place to hawk.

One of those was Jose Cruz. He helped his uncle at the Rancho Santiago swap meet, and his family sold fruit cocktail cups from a pushcart on Fourth Street. Before that, the now-48-year-old owned a mobile produce truck and sold fresh produce throughout neighborhoods in Santa Ana. He set up shop at Orange Coast College just a couple of months before Rancho Santiago (now Santa Ana College) shut down its swap meet. "There were only a few vendors when I came," he says. "It initially started with about 50 stalls. But after the closure of Santa Ana [Stadium] and Rancho Santiago College, everyone started coming here."

Success wasn't guaranteed. When Jose Salazar started selling chicharrones at OCC, customers didn't know what they were. "We'd literally only sell two bags," says his daughter, Maricela Salazar, who now helps run the stall with her sister. "And during a time when my dad wasn't making enough—and this is true for a lot of vendors—when sales drop, you're left with the decision of whether to pay your rent or pay your space at the swap meet."

But vendors grouped together to pass out fliers throughout Santa Ana and its surrounding cities to bring in more vendors and customers. And Jose Salazar suggested to the swap meet's organizers that they put the second-hand items in the back "because a lot of people would come in looking for used items and antiques, and then leave," says Maricela. "Putting them in the back, it forced people to have to walk through all the aisles."

Cruz and his wife started at OCC with a small pushcart. Today, the Cruz stands sell everything from produce to fruit cocktail cups to churros to 18 flavors of agua frescas. Helping him now is his 25-year-old son, Daniel, who has spent his weekends here since he was just a 1-year-old. "I used to ask my dad why we couldn't get a weekend off," Daniel recalls. "My dad would explain to me that if we didn't work, then there wouldn't be any food on the table."

The 2009 recession hit the family hard, and they fell into debt with the bank. That's when Daniel decided to start helping full-time. He had gone to college and taken courses in business and marketing, in hopes of introducing business strategies that would help the family business. "My dad pitched the idea [to OCC] to start selling fruit cocktails and agua frescas made from the fruit we sold," he says. "No one else was doing it, and he was approved."

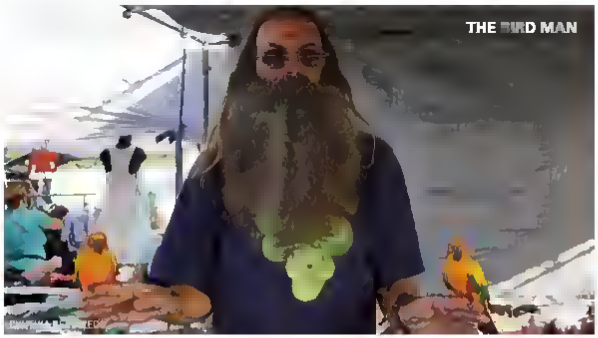
The innovations proved to be a hit. The family was able to bounce back and grow to be more successful than ever. "Now, I look back and appreciate my dad bringing me and my younger brother to the swap meet," Daniel says. "Because it kept me out of trouble."

THE CHICCARONES SISTERS, MARICELA AND SYLVIA SALAZAR
MICAH WRIGHT

MICAH WRIGHT

At noon on Sundays, waves of people come dressed in their church best. The layout of the swap meet is like a labyrinth, each turn designed to keep your interest for a bit but also motivate you to walk in deeper, lured by the promise of more treasures. Food stalls are at the edges, which give way to branches featuring almost everything imaginable: new and used clothes, electronics, furniture, CDs, antiques, shoe stalls, beauty products—a mile of shopping that grosses OCC $3 million annually in stall fees.

Though everyone wants to make money, there are no cutthroat rivalries here—they're impossible. Everyone does the same hustle for the same few bucks. More important, when you spend weekends together for decades, a sense of family takes over, which makes the swap meet more reunion than commerce and the relationships permanent.



Take the Bird Man, a vendor with a Hagrid-like beard who has sold finches, cockatiels, parakeets and large pet birds for more than 20 years and whose real name is Rocky. "I belong to four bird organizations, one international, and I go to conventions so, yeah, I'm a bird person," he says.

Rocky is the kind uncle of the OCC Swap Meet. He has organized trips to Knott's Berry Farm's Halloween Haunt and recently took kids up to Big Bear to enjoy the snow—some for the first time in their lives. And when it's school-fundraising season, he'll buy entire boxes of candy bars. "Some of the kids who have worked with me over the years, I met them as little kids shopping here, and they grew up in my booth," he says. "Now, they help me sell birds."

For other vendors, the OCC Swap Meet is a place of reinvention. Husband-and-wife team William and Sevgi Pezzullo started hawking dried fruits and nuts 20 years ago, after getting burned out from previous careers as a seller for specialized mining equipment and tailor, respectively. "This swap meet provided me with the opportunity to experiment and learn things, and I didn't have to spend a ton of money to do it," William says, looking up at his custom-made banner that says, "Go Nuts." "And I'm not the only person like that, there's a lot of people here that have gone through the same experience."

They started with one space but expanded to three; today, the Pezzullos sell more than 100 types of dried fruits and nuts from around the world. Their chile-covered mangoes are a customer favorite, made using three types of chiles, lemon flavoring and a secret process that requires a specific mango variety.

The two show up every weekend, but they take pride in also employing local high school and college students. "One of my employees went on to work for homeland security in Washington, D.C.," William says with pride. "We had a kid who was on a water-polo scholarship and went to UC Santa Cruz and another employee who joined the Marines and is going to Japan."

Sevgi smiles as William says, "Our kids have done well."

CONTINUED ON PAGE 12

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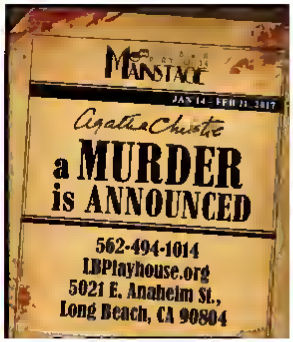

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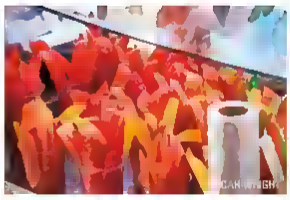

Workingman's Mall

» FROM PAGE 11

As the early afternoon comes, the swap meet's makeshift food court starts hopping in earnest. "Eating at the swap meet is entertainment for the whole family," says Jaime Macias, who runs the Taco Time stall and gets lines for his tacos de papa and steaming menudo. "You can spend $25 and feed your family and eat good food."

Here is the best reflection of the OCC Swap Meet's multicultural clientele. Cambujas's Comida Centro America offers Guatemalan and Salvadoran favorites such as pupusas and caldo de res. A Vietnamese family makes delicious corn on the cob and esquites with all the trimmings. H's Chinese Food, a vendor for 12 years, sells Chinese-American combo plates including chow mein and orange chicken.

"The swap meet allows you to grow and keep striving for more," says Miguel Ocampo. His Ocampo's Catering has sold Mexican food at the swap meet for 28 years. Currently, he sells from a school bus he tricked out with a kitchen to keep up with customer demand. "It pushed our lives forward; it gives us a place to live, and it gives us a place to spend time together on the weekend."

Another snack favorite are the chicharrones from the Salazar sisters. The stall is always swarming with customers, yet Sylvia Salazar greets everyone individually and says, "*Gracias*" no matter how busy it is. "My sister Sylvia has the best memory and always remembers her customers," says Maricela. "That's why they always come back to her."

In 2008, the *hermanas* were left with their parents' business after their father was killed in an accident on his way to the swap meet. The family also lost the truck that had everything for his booth. At the time, the sisters were still dealing with losing their mother to a stroke in 1999.

"My dad's death was sudden," says Maricela. She had just graduated from Cal State Los Angeles with a bachelor's degree in English literature while working a full-time job and spotting her family's chicharrones stand on weekends. Law school loomed. "We had always discussed taking over the business growing up and knew we'd be faced with the decision one day," she says, "but we thought it would happen later in life."

The thought of letting her dad's business go tempted Maricela, but it just meant too much to her and her sister. "My parents started here from nothing," she says, pointing to a spot near the Salazar booth where her parents would enjoy a quick breakfast together every weekend. "My dad always told us, 'I might not leave you with an actual inheritance of money, but I'm going to teach you how to earn a living, and you'll never go hungry because you'll know how to sell something.'"

Today, the Salazar sisters continue to sell chicharrones, with Maricela running another booth from which she sells home décor, blankets and bedding sets. She enjoys finding items for her customers, calling it a scavenger hunt. "I don't have kids, so I learn what's popular from the kids at the swap meet," she says. "One of the little girls just told me I need to see the movie *Moana* and that I need to bring stuff for it."

On a recent Sunday, the hot item was sofa covers, of which she quickly sold out. She made sure to take down each customer's name and contact information to let them know when she got more in. A lot of Maricela's customers live in small spaces, rent a room or have small apartments, so she makes sure to stock products that are going to help them. "The reason that I started selling the items that I have is because three customers of mine that clean homes in South Orange County would come here and say to me, 'I want my daughters' room to look as pretty as the one that I clean,'" she says. "So I told them, 'Take a picture of what you want, and I'll find it for you.'"

She soon began getting special requests from more and more customers. "Parents should be able to give their kids what they want," Maricela says. "Why shouldn't everyone have something that's beautiful?"

Workingman's Mall

» FROM PAGE 12

THE SUNDAY HUSTLE AND BUSTLE

CYNTHIA RUIZ-OLLELLO

The swap meet hasn't been popular with everyone. In 2002, a Costa Mesa City Council member proposed to reduce Sunday vendors from 450 to 275, as well as ban temporary vendors altogether. City officials claimed OCC was in violation of a 1984 permit that supposedly limited vendors to just 275 on Sunday, with no Saturday swap meets whatsoever. The *Daily Pilot* reported that then-councilman Chris Steel "insisted college officials verify the legal residence and state tax numbers of all vendors," suspecting vendors took away clients from "legitimate" businesses. Meanwhile, fellow councilman Allan Mansoor, who's back in City Hall after a stint in the California Assembly, told OCC officials to "reserve the possibility of changing the venue from a flea-market-type swap meet to a farmers' market or art fair," according to the *Pilot*.

OCC officials didn't take kindly to the city's attacks. "For years, everything is okay, and now they are drastically shutting us down," Blanc told the *Orange County Register* at the time, which added Blanc felt the swap meet was "a scapegoat during slow economic times."

But after vendors and customers organized and protested (William Pezzullo, in particular, was quoted extensively in the press), the Costa Mesa City Council largely left the swap meet alone, only asking the college to reduce vendors by 120. A year later, the *Register* reported then-planning commissioner Joel Faris "just had to make it public that he disapproved of the Orange Coast College swap meet." During a meeting, he called the swap meet an "underground economy" where vendors "buy and sell without proper taxes being paid." But, as with the previous attack, OCC officials stood by swap meet vendors, and the issue went nowhere.

There are also hints of racism among the city's residents. On NextDoor and other online forums, some Costa Mesans have claimed most vendors and customers are undocumented—though not using such polite language. That doesn't faze Clevenger. "If someone doesn't have their papers, there's that trepidation, and that's not what we're about here—that's not our role," she says. "Our role is to give [vendors] a place so that they can succeed."

These haters disgust Maricela Salazar. "I've overheard people say, 'We're just people selling on the asphalt,' and I think it's unfortunate that they think that way," she says. "What I think a lot of people don't understand is that each booth is a small business, and if they knew the amount of effort that vendors take into bringing in what the customer wants, they wouldn't make those comments. It's not one giant garage sale where you put all your old junk out, these vendors really take their customers' needs into consideration."

Despite the naysayers, the swap meet's popularity hasn't ebbed. In August, administration put a call out for monthly vendors after 30 spaces opened, 60 people applied. One of the newbies is Shari Breton, who buys unclaimed storage units and sells her best finds. She was a pilot for 15 years and says vending has become an escape from the daily grind. "It's so much fun," she says. "I work a lot less than I ever did, and you make as much money as you would in two weeks in one day here at the swap meet."

"What I like about the swap meet is the small-business aspect at the very roots level," says Clevenger. "There's all these little success stories, and you get to watch the growth of that."

As the crowds start to dwindle and vendors begin to break down their booths, Maricela gazes into the distance. "Even though I'm tired, there's something beautiful about the way the sky glows when the sun starts going down, and I can't help but stop and look," she says. "This is really a beautiful place."

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fri/01/27

[SPORTS]

Spandex and Body Slams

Friday Night Fights

Come one, come all to this exciting exhibition of womanly fierceness as superstars from the Women of Wrestling (WOW) league battle for the title shot against current champ Santana Garrett. For the main event, former world champion Jungle Grrrl vies against the Beverly Hills Babe in what surely won't be your average wrestling match. Japan's Maha Hosaka goes for the glory against Jesse Jones, while the tag-team tournament pits the Bully Busters against the Desperate Housewives of Orange County. Besides wrestlers, check out some comic-book vendors, music by DJ Rebekka Starr, photo opps, meet and greets with your favorite contenders, and much more. Get ready to rumble!

Friday Night Fights at Seaport Marina Hotel, 6400 Pacific Coast Hwy., Long Beach; wwwwowe.com. 8 p.m. $20-$60. —AIMEE MURILLO

[CONCERT]

Jazz In the Night

Poppin'—The Story of Blue Note Records

Blue Note Records, the iconic jazz label established in 1939, has an impressive legacy of recording artists in hard bop, freestyle and avant-garde jazz. Thelonious Monk, Horace Silver, Art Blakey, Dexter Gordon, Wayne Shorter and Sonny Rollins, among numerous others. This multimedia tribute performed by the Metta Quintet features some of New York City's finest young jazz musicians, whose aim is to take you on a "finger-snappin', foot-tappin' journey" through the history of the label. Come experience the staple of the jazz milieu that continues to unearth impressive performers and introduce them to jazz and blues fans both young and old.

Poppin'—The Story of Blue Note Records at Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 7:30 p.m. $20-$25. —SR DAVIES

sat/01/28

[AUTO]

START YOUR ENGINES

Monster Jam

Big, loud and full of excitement, Orange County's must-attend event is this Saturday night: Monster Jam. While they aren't actual monsters, these beasts display the power of human engineering on steroids as regular-sized pickup trucks are stacked atop tractor-sized tires pushed by airplane engines to knock your friggin' socks off. The lineup includes Max-D, Time Flys, Bounty Hunter and Ice Cream Man, to name a few—and they'll be driven by some of the game's best handlers. Rub elbows with the machines and the men and woman who tame them during the Pit Party from 2:30 to 5:30 p.m., then watch the big show at 6:30 p.m.

Monster Jam at Angels Stadium, 2000 E. Gene Autry Way, Anaheim, (714) 940-2000, www.monsterjam.com. Pit Party, 2:30 p.m., show, 6:30 p.m. $25-$214. —AMANDA PARSONS

[FOOD]

Come Hungry

Newport Beach BBQ Competition

Follow your nose to the smell of scrumptious meats cooking on the grill to the Newport Dunes Waterfront Resort. More than 50 professional barbecue teams will vie for the glory of Grand Champion, as well as up to $100,000 in cash prizes. Attendees will get the opportunity to vote for their favorite grill master, beer and wine for the People's Favorite award based on sample tastings. Amateur barbecue chefs can also check out some classes, tastings, and demos on meat selection, grilling techniques, wood, sauces and more. The annual grill-a-thon unites pit masters young and old to raise funds for the Special Olympics and other worthy local causes. Get those bibs ready!

Newport Beach BBQ Competition at Newport Dunes Waterfront Resort, 1131 Back Bay Dr., Newport Beach, (949) 729-3863, newportbeachBBQcompetition.com. Noon. $10-$75. —AIMEE MURILLO

sun/01/29

[CONCERT]

Weirdo Rippers

No Age

No Age are two unstoppable DIYers who matched the alien atmospherics of Glenn Branca and Gas to Hüsker Dü's sense for finding beauty in destruction or looking at destruction as beauty. Though they've been a little quiet lately, last year's "Separation"/"Serf to Serf" single (on their own PPM label) pointed to great, righteous things to come, plus the video included a quick flashback to the time in 2008 when CBS wouldn't let guitarist Randy Randall wear an Obama shirt on *The Late Late Show*, so he performed with an improvised FREE HEALTH CARE T-shirt instead. They perform with locals Travesura, skateboarder Leo Romero's indie-roots outfit, and Rudy De Anda, prog-psych-pop explorer of the unexpected.

No Age, Rudy De Anda and Travesura at Federal Underground, 102 Pine Ave., Long Beach, (562) 435-2000; lb.thefederalbar.com. 9 p.m. $17. 21+. —CHRIS ZIEGLER

[FILM]

In the Name of the Moon . . .

Sailor Moon R: The Movie

Even before the '90s were cool again, there were a few pop culture things that never seemed to lose any luster. Sailor Moon is one of those things. The Moon Princess and her Sailor Scouts make their U.S. big-screen debut this month—and although *Sailor Moon R: The Movie—The Promise of the Rose* is nothing new (it came out in Japan and on DVD, like, two decades ago), it's never been seen like this. The premise? The Sailor Scouts must stop the powerful forces of a dark flower with the ability to destroy planets. Cosplayers will want to break out their meatball-head wigs for this one.

Sailor Moon R: The Movie at Art Theatre Long Beach, 2025 E. Fourth St., Long Beach, (562) 438-5435, www.arttheatrelongbeach.com. 11 a.m. $15. —ERIN DEWITT

mon/01/30

[CONCERT]

Players Be Playin'

Dennis Robicheau and the Sophisticates

Long Beach musician Dennis Robicheau has surrounded himself with a wide pool of fellow local talent, recruiting them to play for a short stint. What results from that mélange of synergy is an explosion of psychedelic folk-rock and blues only formulated from multiple minds jiving and vibing under one another's influence. Having welcomed such names as J.P. Bendzinski, Mike Vasquez and Dylan Wood, every performance is an opportunity to experience something new and take in a unique listening experience from an unpredictable but creative combo of musical forces.

Dank Steak presents Dennis Robicheau and the Sophisticates at Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170, www.facebook.com/DankSteakPresents. 9 p.m. Free. 21+. —AIMEE MURILLO

tue/01/31

[NIGHTLIFE]

¡Sonidero!

Cumbia Night

Tuesdays tend to get lit at Roxanne's Lounge in Long Beach, the place where Latin American culture, music and cuisine collide. Throughout the day, taco and tequila specials cast away the weekday doldrums, while at night, cumbia bands play some deliciously danceable jams. If you're jonesing for a midweek celebration, a new cumbia band rolls through every week, and all-vinyl DJs King Steady Beat, DJ Cono and Alberto Sol make sure there's not a dead moment in the house. Come get your cumbia game on lock.

Cumbia Night at Roxanne's Lounge, 1115 E. Wardlow Rd., Long Beach, (562) 426-4777, www.roxanneslounge.com. 8 p.m. Free. 21+. —AIMEE MURILLO

wed/02/01

[ART]

NOUVEAU IS NEW AGAIN

'Alphonse Mucha: Master of Art Nouveau'

Alphonse Mucha's lush paintings of women in pastoral harmony with nature have influenced contemporary art since he originated and refined the genre of art nouveau. Now, courtesy of the Dhawan collection, an exhibition of Mucha's work travels internationally, stopping at the Fullerton Museum Center. Gaze at a wide selection of original lithographs, proofs, oil paintings, drawings, books, posters, journals, portfolios and other ephemera, helpfully curated by Gabriel Weisberg. This show is, above all, a terrific chance to see rare examples of the master's work in their original, pristine condition.

"Alphonse Mucha: Master of Art Nouveau" at Fullerton Museum Center, 301 N. Pomona Ave., Fullerton, (714) 738-6545, www.cityoffullerton.com. Noon Through March 26. $2–$5; members and children younger than 5, free. —AIMEE MURILLO

[CONCERT]

Revisiting the Indie Kings

Under Covers of Darkness

It's hard to believe the Strokes appeared in the psyche of music fans more than a decade and a half ago. The New York proto-punks are now safely entrenched as indie-rock pioneers who ushered in an era of retro rock and have spawned cover bands in their honor. Taking their name from the Strokes song, Under Covers of Darkness are the self-proclaimed premier Strokes cover band in Southern California, garnering praise for their versions of such classics as "Hard to Explain," "Last Nite," "Juicebox" and "New York City Cops." Expect a rabid and raucous crowd who appreciate and respect aughts-era rock to soak in the Santa Ana natives' full arsenal of tunes.

Under Covers of Darkness at the Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529, continentalroomoc.com. 9 p.m. Free. 21+. —DANIEL KOHN

thu/02/02

[ART]

Wide Open Spaces

'Along El Camino Real'

After reading *An American Genocide: The United States and the California Indian Catastrophe, 1846-1873* by historian Benjamin Madley, thus having gained context for the images you are about to take in, you should visit the Irvine Museum's admittedly beautiful collection of paintings of the California missions and the landscape they once occupied. "Along El Camino Real" largely esteems the romantic past, with important etchings and paintings of familiar buildings, gardens, fountains and chapels, but also glimpses of the museum's favored Impressionist style of wild spaces and cityscapes. Already crumbling, nearly derelict, the fabled religious prison camps themselves were already in ruins when captured 100 years ago by the best artists of the day, preserved or re-imagined in a golden hour of revisionist storytelling.

"Along El Camino Real" at Irvine Museum, 18881 Von Karman Ave., Ste. 100, Irvine, (949) 476-0294; www.irvinemuseum.org. 11 a.m. Through May 18. Free. —ANDREW TONKOVICH

[CONCERT]

BLACKOUT BOYS

Method Man and Redman

When talking about the greatest gangsta-rap duos of all time, Method Man and Redman are a lock to be in the discussion. From *Blackout!* to *How High*, these two rappers need no individual introduction, yet they're better as a pair than as solo artists. Any Wu-Tang-based concert is worth seeing for the historical significance alone, and you don't want to miss your chance to see some East Coast hip-hop royalty swing because who knows when your next shot at seeing the M-E-T-H-O-D Man and Funk Doctor Spock together will be.

Method Man and Redman at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. 8 p.m. $30. —JOSH CHESLER

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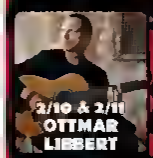

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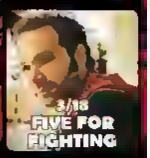

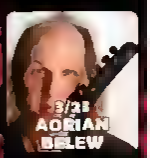

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MARIAH CARILLO

The Real Spaghetti Factory

Alessandro Pirozzi does it again with Salerno's, his fourth Italian restaurant

BY EDWIN GOEI

If it hasn't been said before, it should be now: When it comes to Italian food in OC, Alessandro Pirozzi has found the secret for success. If you want a bowl of pasta anywhere near the beach cities, you're going to inevitably encounter the Naples-born chef's name in some form or another, whether on a restaurant he once owned or one from his current stable of eateries, some of which sport a "By Pirozzi" tagline.

Salerno's Ristorante in Laguna Beach is his latest. Though he kept the same name of the place that came before—a red-sauce joint that had been a fixture on Beach Street since 1975—that's all that's left of the old restaurant. Out went the gaudy Italian-flag-motif ceiling and the red-checkered tablecloths, in came the wrought iron and linens. Most important of all, Pirozzi brought in his now well-oiled kitchen team to execute the proven Pirozzi formula that has made all his restaurants so compelling thus far.

Although I've been to all of them—Mare and Alessa in Laguna Beach, Pirozzi in Corona Del Mar, and now Salerno's—I don't think I can put my finger on what makes an Alessandro Pirozzi restaurant great. All I can say is I always know what to expect. I know that though no one writes anything down, no one botches an order. I also know that the room will be cramped, with tables packed in so tightly together you have to shimmy between the chairs. And while I know that some dependable Pirozzi constants will be there, such as the meatballs—always soft as pudding and draped in an ambrosial ragu and burrata cheese that ooze like melted camp marshmallows—I also know that each of his restaurants will be a completely different experience.

Salerno's is no exception. Though you can't get pizza (there's simply no room in the microscopic kitchen for a proper oven), you can—for the first time in a Pirozzi restaurant—customize your meat entrée from a variety that includes elk and ostrich, choosing your own sauce and two sides from a list of eight. One evening, I opted for a wonderful Tasmanian sea salmon steak, cooked as a skin-on slab with a pan-sear so crunchy it was audible. For sauce, I chose a tangy tomato-based lobster reduction, and for the two sides, asparagus and crisp, oven-roasted potatoes aromatic of rosemary. I was reminded how much I liked those potatoes when I ate them with an elk steak at Mare a few years ago.

As good as the meat entrées were, pasta seems to be the main draw at Salerno's. With two dozen choices, the menu here has more pastas than any of the other restaurants. At Salerno's, the Pirozzi standard of squid-ink-tinted noodles with clams and white wine came in a squiggly and pleasantly chewy spaghetti form, but there's also a ravioli stuffed with rabbit and an olive-studded puttanesca with shrimp, both of which I've not seen anywhere else in Pirozzi's growing empire.

Also new to his repertoire is the stracciatella, which is essentially an egg drop soup with floating ribbons of the whites swimming alongside streams of silky spinach in a simple chicken broth. And though I've seen carpaccio in some form at all of Pirozzi's restaurants, I've only noticed the ostrich, branzino or langoustine at Salerno's. And if you get the langoustine carpaccio here, you actually get two kinds of meat on the same plate—slices of salmon are pounded thin to fuse with the sweetness of the shellfish, both acting as foils to the peppery arugula and shaved fennel.

It's a great dish, but where Salerno's shines most is in the comforts of starch. The gnocchi is pliant and soft, the risotto, creamy and toothsome. Both can be customized in at least four different ways. I've not tried all the possible variants, but I can confirm that choosing the vodka pink sauce for the gnocchi and the wild mushroom for the risotto are as sound a decision as coming here in the first place.

Heck, old-school staples of caesar salad, the eggplant parmigiana and even spumoni seem to become the best versions of themselves under Pirozzi's purview. Do, however, get the caesar with the optional add-on of white anchovies for extra oomph, and eat the eggplant while it's still hot and crisp. Then, sit there, take it all in and wonder: Is it more amazing that Alessandro Pirozzi has figured out the secret algorithm of how to create the perfect Italian restaurant, or is it that he makes it all look so effortless?

SALERNO'S RISTORANTE
220 Beach St., Laguna Beach, (949) 497-2600; salernolb.com. Open Tues.-Sun., 4-9 p.m. Dinner for two, $40-$75, food only. Beer and wine.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Like Lebanese Food More

BYBLOS MEDITERRANEAN GRILL
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Quick plug for ourselves: It's time for Fresh Toast! Last year, we launched our brunch event to highlight the best and boozest meals Orange County offers. The inaugural Fresh Toast not only sold out, but it was also a filling success, with everyone from Clay Oven to Anepalco to Memphis Cafe to high-end spots to holes-in-the-wall offering customers all-you-can-eat yummies at Newport Dunes. This year's edition is going to be better, and tickets are going fast, so buy them TODAY via microapp.ocweekly.com/fresh-toast/2017. We WILL sell out, and we want you there!

And now to Byblos Mediterranean Grill. It's always a dicey proposition to run an ethnic restaurant in an industrial area—and by "ethnic," nowadays, I'm of course not talking about Mexican or Chinese restaurants. This Lebanese spot is just off the 91 freeway where Anaheim turns into Anaheim Hills, in an industrial-park wasteland among medical plazas. Whatever customers it gets are the kind on regimented lunch breaks, usually wearing a name badge or uniform—not exactly people looking for adventurous grub in their half-hour of freedom.

But Byblos tries to be more than just a grub station. Photos of archaeological sights in Lebanon, untouched by civil strife, hang on the walls. Every lunch-plate special comes with tabbouleh, the better to entice people to venture beyond hummus. The rice is sweeter than what the American palate prefers and comes strewn with vermicelli noodles for texture. And the pita isn't the usual fluffy stuff customers might see at Trader Joe's; it's thinner, something more akin to a wheat tortilla.

Luscious kebabs, shawerma and falafels are basically it for the menu, save for the arayiss, a sort of cheese-free Lebanese quesadilla with ground beef that would taste better with a ramekin of toum—but Byblos ain't that type of place yet. There's untapped potential here, but a more traditional Lebanese menu won't emerge until customers start demanding it—so demand it. In the meanwhile, load up on Byblos' combo plates—and buy your Fresh Toast tickets, gentle *cabrones*.

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BIG BEAR

EDWIN GOEI

Biggest Side Dish In OC?

Karaage don at Menya Keishi

It sounds counterintuitive to recommend a rice bowl at a ramen shop, but the karaage don at the new Menya Keishi in Costa Mesa is what you should order, not the ramen. If you didn't already know, Menya Keishi is actually the chicken-broth offshoot of Hakata Ikkousha, which pours hearty bowls of pork-based ramen across the street. Don't get me wrong: I've tried the chicken ramen at Menya. It's not bad. But let me put it this way: If I want a BLT, I wouldn't go out of my way to find a place that does it with turkey bacon, you know?

Menya's chicken karaage don is another matter. First, it's a bargain since the cooks in the back pile a massive portion of chicken on top of that teetering bowl for the current price of $4. If you can believe it, it's considered a ramen "side" dish. But most important of all is the morsels are also shellacked—nay—soaked in a tasty, sticky, salty-sweet sauce, yet they still somehow crackle with crispness as I bite into them. It's almost as counterintuitive as my recommendation to try them over the ramen in this ramen shop.

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EatThisNow

» EDWIN GOEI

DrinkoftheWeek

» GUSTAVO ARELLANO

Blinking Owl Gin

Awesome news: Blinking Owl's excellent vodkas and aquavit are now available at SoCal Wine and Spirits, the first local retailer to stock up on the SanTana distillery's magic. More awesome news: By the time you read this, the store will also stock Blinking Owl's just-released gin.

THE DRINK

It's a light hooch, not the type of gin that gets me throwing chairs or passing out after a sip and a fight. Yet everything I love about gin is in Blinking Owl's version: the gorgeous bouquet, the strong initial smack followed by a quick mellowing that reveals hints of juniper, hibiscus and citrus. And is that vanilla right at the end? Whatever the actual make, get your bottles at SoCal to show that OC wants Blinking Owl—then go to the distillery and buy even more.

BLINKING OWL

Blinking Owl Gin is available at SoCal Wine and Spirits, 1042 E. First St., Tustin, (714) 544-2661, www.socalwvs.com

SARAH BENNETT

Hurry That Curry

Long Beach's taco-truck fortunes expand with SoCal Caribbean Halal Food

LONG BEACH LUNCH
» SARAH BENNETT

Owned by first-time entrepreneurs (and brothers-in-law), the two-month-old SoCal Caribbean Halal Food truck is dedicated to making a permanent bome m Long Beach. Rashad Kahn, a Navy veteran, moved to the West Coast from his hometown of New York last fall and immediately launched the new family business with Ali Ahmed, a former elementary-school teacher and the brother of Kahn's wife Both were raised Muslim and eat halal.

"Neither of us have ever cooked professionally before," Kahn says. "I know bow to shoot guns, and be knows how to teach kids "

The two flew out Kahn's Guyanese mother from New York to learn some of ber Trinidadian-tinged recipes, taking measurements as she whipped up the curry powder Khan remembers from when he was a kid. Unlike Indian curries, SoCal Caribbean's doesn't use turmeric, instead adding roasted cumin, bay leaves and Puerto Rican adobo spices to make a pungent sauce that works as well on lamb as it does on beef.

"My mom would curry everything," Khan says, laughing. "I've had curry pizza, curry tuna—I was so sick of curry as a kid."

With the strictly Trini restaurant Callaloo the only other local eatery that even comes close to tapping the cross-cultural mashup goodness of SoCal Caribbean's menu, it's unlikely anyone will get sick of Khan and Ahmed's custom curry any time soon. Everything is available as a taco, burrito or plate And you should move down the list of other Caribbean dishes, which has changed half a dozen times since the truck launcbed, and now includes vegetarian options (the chana curry—made with a different recipe that tastes more like the filling for the Trinidadian hand-meal doubles—is a must) and taco toppings such as pineapple pico de gallo and sweet pineapple coleslaw. As with the curry lamb and beef, the Jamaican jerk chicken is a mainstay

Khan and Ahmed say they're always experimenting in "the lab" (which is what the truck becomes during slow times), so expect even more changes in the coming months as they rotate in new dishes and bring back ones from the graveyard as daily specials Some things stricken from the lineup for now but that I'm hoping make appearances again are Ahmed's Thai egg rolls, a puffy dhal puri, a Dominican chicken stew and the bacalao-stuffed fish bakes, which, when slathered in the gentle citrusy burn of their mango habanero salsa, can make even the worst day's political news feel like a trip to a tropical island.

SoCal Caribbean Halal Food truck is parked most days on Ocean Boulevard in Long Beach until 7 p m. On Saturdays, it's on Third and Pine Follow it on Instagram @socalcaribbean

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Death Becomes Him

Asghar Farhadi's *The Salesman* channels Arthur Miller

BY MATT COKER

Using Arthur Miller's 1949 Pulitzer Prize-winning play *Death of a Salesman* as a show within a movie and some of its plot devices as touchstones for a modern-day story would be a tough balancing act for even the best American independent filmmakers.

Leave it to Iranian master Asghar Farhadi to show us how it is done in *The Salesman*, which he wrote and directed; it is a nominee for a Best Foreign Language Film Academy Award from his country, where the compelling drama is known as *Forushande*.

The Salesman-*Death of a Salesman* connections may seem subtle given the respective plots.

In the movie, a young couple played by Shahab Hosseini and Taraneh Alidoosti—you know him from Farhadi's 2012 Best Foreign Language Oscar winner *A Separation*, her from Farhadi's *Fireworks Wednesday*, and both from Farhadi's *About Elly*—move into a new apartment in Tehran, where Emad works by day as a teacher and by night, alongside his wife Rana, as a community theater actor.

They are unaware that the apartment and its previous tenant have a past until a sudden eruption of violence strikes, straining their relationship and Rana's participation in the couple's latest stage production, *Death of a Salesman*. It sets Emad out for revenge, but his emotionally scarred wife wants no part of it.

In case you haven't seen *Death of a Salesman* or weren't forced to read it in high school, it's about the existential crisis faced by washed-up traveling salesman Willy Loman, who returns home to his wife and two sons at age 63 with not much to show for his years on the road. He looks back on the good times—or what he now perceives to have been the good times—in flashbacks that eventually prove haunting as his lifelong dreams and time on Earth slip away.

As Farhadi's multilayered story simmers to a boil, thanks largely to the effective performances of Hosseini and Alidoosti, you can be forgiven for missing the not-so-obvious *Death of a Salesman* parallels as you focus instead on the mystery at *The Salesman*'s core as well as what is being revealed about Iranian censorship and gender roles. But it's worth remembering that some critics accused Miller's play of harboring Marxist sympathies with its characters' varying interpretations of the American dream.

The play and the movie wallow in betrayal, humiliation, and life and death. Yet, these connections are not forced; they flow organically in *The Salesman*. Right after a *Death of a Salesman* rehearsal scene featuring a loose woman character is when Emad learns of the real loose woman who will soon cast a shadow over his marriage.

Though Emad is in a tight spot financially, he rejects assistance offered by his landlord, Babak (Babak Karimi of Farhadi's *A Separation* and *The Past*), who also plays Charley in the Tehran *Death of a Salesman* production. In the play, Charley repeatedly offers Willy a job, even after he loses the sales gig, but Willy turns him down every time.

Farhadi uses that scene from the stage for dual purposes: to slyly expose the actors' real-life connections to the fictional characters and to overtly demonstrate that the landlord has pissed off his friend and new tenant.

The filmmaker has admitted in interviews that it is no coincidence an older couple that figures into the last quarter of *The Salesman* have lived together for 35 years, as did Willy and Linda Loman, who are played onstage by Emad and Rana.

Indeed, after valiantly trying every night to understand and humanize the Willy Loman of the play, Emad unwittingly meets the real Willy Loman. The frail Iranian version's job? Hawking clothing out of the back of a truck. Yep, he's a salesman.

The Salesman is another fascinating, original work by one of the world's most talented directors, although I must confess to one moment that made me cringe. It was when the action onscreen brought to mind one of those tense Asian or European thrillers that Hollywood invariably remakes. Poorly.

Since Arthur Miller never wrote a comic book or graphic novel, we may be safe.

MCOKER@OCWEEKLY.COM

THE SALESMAN

was written and directed by Asghar Farhadi, and stars Shahab Hosseini, Taraneh Alidoosti and Babak Karimi. Opens Feb. 3 at Edwards Westpark 8, Irvine.

Post-Inaugural Escapism

BY MATT COKER

The Room. Like painful rectal itch, "the *Citizen Kane* of bad movies" returns to the Frida. Written, directed, produced by and starring the clueless Tommy Wiseau, the 2003 indie thriller has him playing amiable banker Johnny, who is having a grand old time in a gorgeously shot San Francisco with his fiancee, Lisa (Juliette Danielle). Everything changes when his conflicted best friend, Mark (Greg Sestero), joins in to form a love triangle. Some consider *The Room* one of those so-bad-it's good movies. Since it's the *OC Weekly* Friday Night Freakout film, my lips are sealed. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Fri. 11 p.m. $7-$10.*

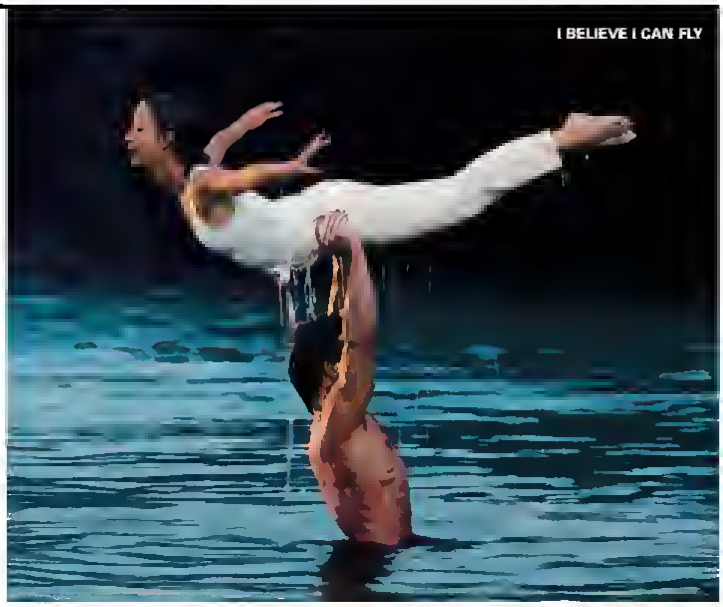
Sailor Moon R: The Movie. In this anime, Fiore, an old friend from Mamoru's lonely childhood who couldn't survive on Earth, returns with flowers he promised Mamoru. But the evil flower Kisenian had overpowered Fiore's weak mind and manipulated him into spreading Kisenian's seeds over the Earth in an effort to drain energy from everyone. It is up to Sailor Moon and the Sailor Senshi to stop Kisenian. Director Kunihiko Ikuhara's *Pretty Soldier Sailor Moon R: The Movie*, written by Sukehiro Tomita from Naoko Takeuchi's manga series, was released in Japan in 1993. A recut version that came to the U.S. in February 2000 was titled *Sailor Moon R: The Movie: The Promise of the Rose*. The uncut but re-dubbed version, *Sailor Moon R: The Movie*, sold out quickly when it made its U.S. theatrical premiere earlier in the month at the Ace Hotel in Los Angeles. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Fri., 11 p.m., Sat.-Sun., 11 a.m. $15.*

Yu-Gi-Oh! The Dark Side of Dimensions. The local anime crowd should be further geeked by the return of this 2016 film, directed by Satoshi Kuwabara from producer/screenwriter Kazuki Takahashi's manga series. Set a year after the events of *Yu-Gi-Oh! Duel Monsters*, *The Dark Side* has Yugi Muto and Seto Kaiba intertwined in a plot that revolves around revenge, the Millennium Puzzle, and the fight between good and evil. *Regency Westminster, 6721 Westminster Blvd., Westminster, (714) 893-4222. Sat., noon. $8.50; Tues., 7 p.m. $8.50-$10.50.*

Dirty Dancing. The 30th anniversary of this rom-dram-dance hit includes simultaneous nationwide broadcasts of the film in its original cinematic aspect ratio, an all-star tribute and celebrity interviews. The movie is set in the summer of 1963, when innocent 17-year-old Baby (Jennifer Gray) vacations with her parents at a Catskills resort. One evening, she is drawn to the staff quarters by stirring music—and then by Johnny (Patrick Swayze), the hotel dance instructor who is as experienced as Baby is naive. Cue Bill Medley and Jennifer Warnes. *AMC Orange 30, 20 City Blvd. W., Orange, (714) 769-4288; also at Cinemark Century Stadium 25, 1701 W. Katella Ave., Orange, (714) 532-9558; Cinemark Century 20 Huntington Beach, 7777 Edinger Ave., Huntington Beach, (714) 373-4573; Edwards Aliso Viejo Stadium 20, 26701 Aliso Creek Rd., Aliso Viejo, (844) 462-7342; Edwards Irvine Spectrum 21, 65 Fortune Dr., Irvine, (844) 462-7342; and Edwards Long Beach Stadium 26, 7501 E. Carson, Long Beach, (844) 462-7342; www.FathomEvents.com. Sun. & Wed., 2 & 7 p.m. $9.25-$9.75.*

Goodfellas. Some consider this Martin Scorsese's best film and an underappreciated classic. I agree with the latter, but there are too many great pictures by Marty to buy the former. Based on the book *Wiseguys* by Nicholas Pileggi (who co-wrote the screenplay with Scorsese), it is the true life story of Henry Hill (Ray Liotta), a half Irish, half-Sicilian Brooklyn kid who is adopted by neighborhood gangsters at an early age and climbs the ranks of a Mafia family—only to have the violence, body count and drug addiction give him second thoughts about his career. Great performances are turned in by Joe Pesci and Robert De Niro. The real Henry Hill became a frequent Howard Stern guest before his death in 2012. *Regency Directors Cut Cinema at Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446, Tues. Call for show time. $8.*

Eating Welfare. This 2001 documentary explores the lives of Southeast Asian refugee families in the Bronx struggling to survive under the "welfare reform" of the Rody Giuliani administration. There is a discussion afterward led by Eric Tang, an assistant professor in the African and African Diaspora Studies Department and faculty member of the Center for Asian American Studies at the University of Texas, Austin. Also, as part of the day's Black History Month events at UC Irvine, scholar/activist Tang hosts the 2 p.m. talk "Unsettled: Cambodian Refugees in the NYC Hyperghetto," which is also the title of his first book, addressing the relationship between Asian and African Americans in inner cities. *UC Irvine, Humanities Gateway, West Peltason and Campus drives, Irvine, (949) 824-6117. Screening, HICF 100K, Wed., 9 a.m. Free; Lecture, HH 143, Wed., 2 p.m. Free.*



LION'S GATE ENTERTAINMENT

Good Will Hunting. The 1997 Gus Van Sant film that launched the careers of Matt Damon and Ben Affleck stars Damon as Will Hunting, a janitor at M.I.T. with a gift for mathematics. He needs the help of a psychologist (Robin Williams) to find direction in his life. The Oscar-winning screenplay was written by Damon and Affleck, who also co-stars. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $9.*

Resurrecting Black Wall Street: The Blueprint. We normally would not include an event that happens the following week, but because the Feb. 3 screening of this Black History Month presentation already sold out, we're including info on the Feb. 4 showing in case you can still reserve a seat. Using Tulsa, Oklahoma's Little Africa of 1922 as a shining example, activists, historians and financial scholars break down how black people can realize economic goals if they are pursued collectively. The documentary presented near the close of the three-day Black Economics: Yesterday, Today & Tomorrow Black History Month celebration also details how people had their wealth stolen more than a century ago. *Expo Arts Center, 4321 Atlantic Ave., Long Beach, (562) 754-0007, www.andystreetlb.org. Feb. 4, 4 p.m. Free, but RSVP required because of limited seating.*

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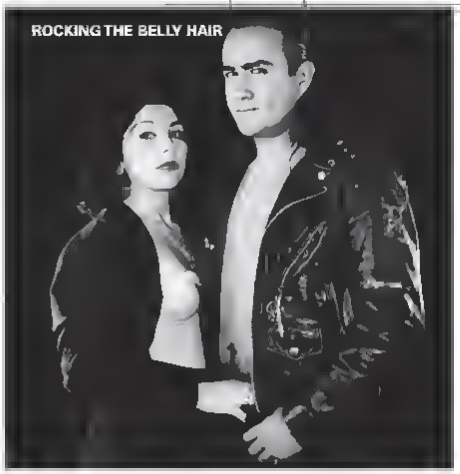

CLOTHED/UNCLOTHED #16, 1982 | LAURA AGUILAR

The Last Post-Fem Show

New OCMA exhibit aims to take the politics out of feminist art. But what's left?

BY DAVE BARTON

Orange County Museum of Art's "Forms of Identity: Women Artists In the 90s" is composed of 18 sculptures, paintings, installations and photographs from the institution's permanent collection, several of them new donations. It's a small show, relegated to a side gallery, with the pomp and circumstance of the Pop Art exhibition in the larger galleries next door sucking all the air (and presumably budget) out of the room.

The museum press release tells us "Forms" is focused on the historical moment when female artists "disassociated from the politics of feminism" and moved toward more "covert poetic gestures." The unstated reason behind this was that in the 1990s, it wasn't fashionable to say you were a feminist. Being painted as a hairy-legged, man-hater in the male-dominated art scene didn't make financial sense, so it was easier to reject the past and stop using that political lens to look through. Problem is, by moving on to "pop culture," "gender identity" and "personal interior worlds"—all subjects transformed by the activism of the past 30 years—these supposedly new subjects were really just derivations of issues already addressed. Even "post-feminist" artists weren't all that "post". They simply couldn't remove themselves from its influence. To repeat the cliché, the personal is political, and no amount of nay-saying or "covert poetic gestures" was going to change it.

At this crucial point in the country's history, a retrospective of supposedly apolitical women artists would seem like a step backward or even a slap in the face, especially after the museum's recent artistic and critical success with the Marilyn Minter show last year, as well as the "Alien She" exhibit the year previously. So, why bother? If the artists did worthwhile work but got lost in the shuffle, it would certainly be important to hear from them, but few of the artists on display here are of that caliber. Less than 25 percent of the work is interesting, let alone poetic. Whether it's because curator Alyssa Cordova's choices aren't compelling—with three out of four pieces not motivating one to stick around and really look it over—or just a commentary on the archive of women's work that OCMA has in storage, I can't be sure.

What's good? Mostly pieces that fit within a framework in opposition to the exhibition's own stated purposes. Leslie Brack's *Untitled* is an oil painting of cut-up letters forming the words *Sometime Actress*. Whether it's selling the idea that women are held hostage to jobs expected of them, instead of those they aspire to, or it's a sly commentary that women fake it because of the neglectful sexual attention of the men in their lives, the piece is bright, happy and retro cool in its blue and green tints. Erika Rothenberg's five aluminum, heart-shaped pie tins, *Love Story #2*, all lined with paper and small blocks of text, gives us an emotional story via the images and text, as well as something to consider, without also telling us what we're supposed to think about it.

The only other overt narrative is Alexis Smith's *Valedictorian*, a mixed-media collage of a science award torn in half, an abacus and math flash cards, all serving to draw our eyes to the lingerie ads in the center because a woman is only as worthwhile as the underwear she's wearing or taking off. Rachel Lachowicz's mesmerizing checkerboard made from wax and reconstituted lipstick, *Homage to Carl Andre*, is less tribute to one of his previous works than a blaring, red indictment of Andre, who was arrested (and cleared) for murdering his wife a few years before her sculpture was created. Dawn Fryling says she isn't interested in stories, just the aesthetics and visuals of texture, but it's impossible to look closely at her *Fence Bundles*—three tightly wrapped columns of chain link in all its fastidious, antiseptic zigzagging/criss-crossed steel lines—and not think about the fencing that either keeps us in or is keeping others away.

When something as simple as a pink-yarn cat bat now symbolizes effective, 1 million-strong rebellion, conceptual art with Xeroxed contracts and representations of vaginas seems outdated and self-indulgent. This (mostly) dull, occasionally shallow work from 20 years ago feels like retrograde kitsch gathering dust on a forgotten shelf, instead of something vibrant, important or missed. The take-home is that while it only takes 40 minutes to walk through the exhibition, you'd be better off using your time otherwise. And it's safe to say Jan. 21's march won't be the last one.

"FORMS OF IDENTITY: WOMEN ARTISTS IN THE 90S"
at Orange County Art Museum, 850 San Clemente Dr., Newport Beach, (949) 759-1122, www.ocma.net. Open Wed.-Thurs. & Sat.-Sun., 11 a.m.-5 p.m.; Fri., 11 a.m.-8 p.m. Through April 2. $750 $10; every Fri., free, children younger than 12, free.

TrendZilla
» AIMEE MURILLO

Zine-ing Mobile

Orange County may have its share of zinesters, but not many of them are as concerned with including youngsters in the practice, nor with making sure helpful and engaging zines will find their way into the hands of local youths, as Sarah Rafael Garcia. The Santa Ana native, who is also writer and founder of Barrio Writers, created a means for children and young people to learn, read and make their own zines and is including them in her LibroMobile project.

Founded in August 2016 as a collaboration between Garcia and Red Salmon Arts, LibroMobile is a traveling book cart playfully reminiscent of *paleteros* (ice cream cart salesmen) that usually resides at Cal State Fullerton's Grand Central Art Center in Santa Ana's Artist Village, though it also makes trips throughout the city for special events. It offers readers of all ages books and written material by local writers of color on topics including art, social justice, culture, literature, and other bilingual and Spanish published works for affordable rates.

"I became interested in zines because I wanted to get young people engaged in storytelling," Garcia says. "And I wanted to work with zines because it's a medium with no limitations."

Part of making zines the spotlight for this project is bringing in different collectives for special events. At the next downtown SanTana art walk, LibroMobile will be hosting Los Angeles-based Love Crew, a street-art and graffiti writing crew bringing color and the word *Love* to an urban environment. A hefty collection of zines and chapbooks will also be on display and available for sale.

As Garcia builds LibroMobile's collection, local artists and writers are encouraged to submit their zines for donation or sale. Email libromobile@gmail.com, or find more information at www.libromobile.com. Now get those zines a circulatin'!

AMURILLO@OCWEEKLY.COM

MORE ONLINE» OCWEEKLY.COM

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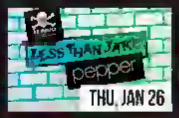

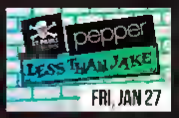

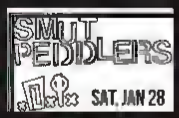

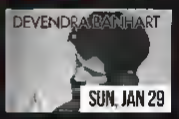

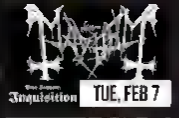

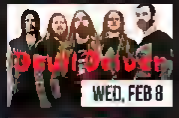

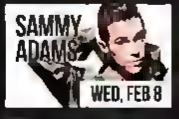

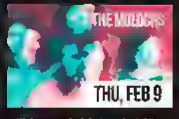

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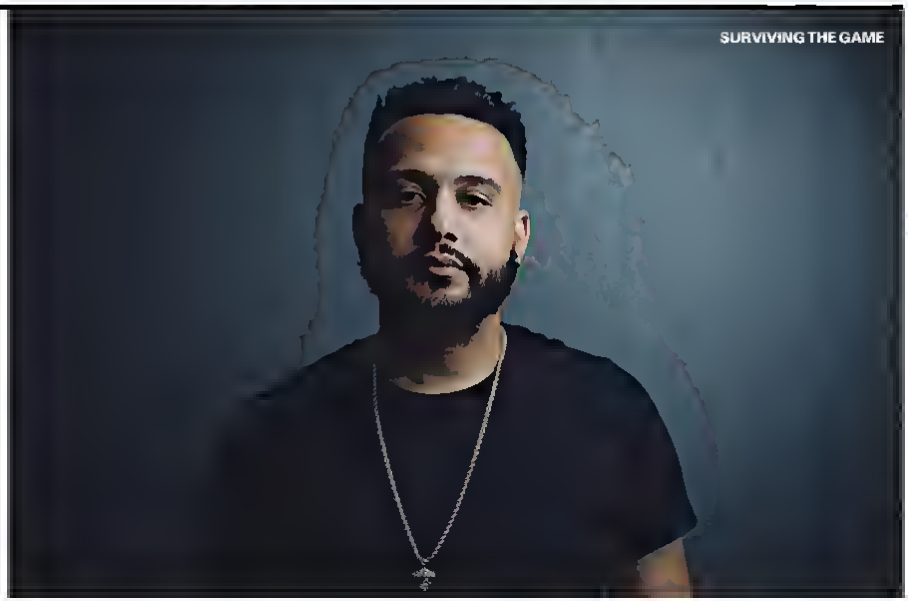
The Mentor MC

Curtiss King tops charts by giving away his hip-hop knowledge

BY NATE JACKSON



AS MALDONADO

The paradigm of giving music away for free is something all artists, especially MCs, have learned to accept as part of the rap game. But what about when it comes to giving away information? When was the last time your favorite rapper or producer made a podcast or YouTube video breaking down their production tricks behind their hit songs, sharing practical advice about building a fan base or retracing the steps they took behind the scenes that led to their success? These were questions San Bernardino rapper Curtiss King asked when he turned his iPhone camera on himself more than a year ago and began a series of informational and inspirational workshop videos on YouTube, decoding the game for today's rappers and disregarding one of the most sacred taboos in hip-hop—never share your secrets.

"In the entrepreneur world, it's the norm to be a teacher in some capacity, whether it's software, whether it's webinars—it's a norm out there, but it's not a norm in hip-hop," King says during a sushi lunch in Fountain Valley on a recent Tuesday afternoon. "Like, if you're helping somebody, it means you're over the hill or done with your career."

As a rapper and producer who has worked with artists such as Kendrick Lamar, Ab-Soul, Murs and battle rapper Daylyt (the latter actually worked side by side with King at Quizno's back in the day), you might suspect that the man born Dwan Howard knows what he's talking about. The 32-year-old West Coast MC with a penchant for honest, biographical rhymes over sleek, contemporary beats has the musical influence of hip-hop's younger generation but the life experience and wisdom of a veteran. Hip-HopDX even named his 2015 album, *Raging Waters*, one of the Top 25 albums of the year. But even enviable accolades only gave a short-lived sense of accomplishment. "I was grateful, but there was something missing," King says. "And all these accomplishments kept coming up, but I still felt this level of emptiness. I realized that the times when I'm most fulfilled are when I'm giving something: knowledge, information, support, motivation."

Few local independent artists capture the DIY spirit like King, who spent years learning to control every facet of his personal music business from beats and bars to copyrights and contracts—and everything in between. A big chunk of that knowledge came from studying the business at Orange Coast College when he was starting out as a producer. And these are the kinds of lessons he shares in his weekly video series on YouTube. It's a move, he says, that contributed to his greatest achievement to date: having his latest EP, *Jubilee Year*, land at No. 4 on the iTunes Hip-Hop Chart, between Smoke DZA and J. Cole.

His YouTube audience has watched his tutorials—with titles including "How to Survive Your 1st Rap Tour," "Are You a Marketable Rapper?" and "The Power of Consistency"—millions of times in the past 12 months. His first video, "The Biggest Lie in Hip-Hop," racked up 70,000 views within 24 hours of it being posted; it has since been re-uploaded on his channel. The next one, "Why You Shouldn't Tag Strangers on Facebook," got 50,000 in 24 hours.

On the day *Jubilee Year* came out last December, King remembers visualizing his blue album cover on the iTunes charts somewhere between Meek Mill and Drake. After a solid online advertising push, the album entered the charts at No. 32—not too shabby for an idealistic indie rapper from the IE.

"So I started hitting my fans up, saying, 'Okay, people, we're at No. 32,' and all of a sudden, people are commenting back at me, saying, 'Nope, you're at No. 10,'" King says.

Within hours, King's EP inched up to its peak position at No. 4. "It was proof that … when you give the right value, the people will take care of whatever need that you have," he says in between bites of yellowtail sushi.

While he worked on videos and songs for *Jubilee Year* with his friend, producer and collaborator Oh Gosh Leotus, he would make a new tutorial every few days. As they became popular, a groundswell of interested MCs turned into loyal fans who helped him to top the charts, something that's unheard of for an artist without a marquee name or major-label backing.

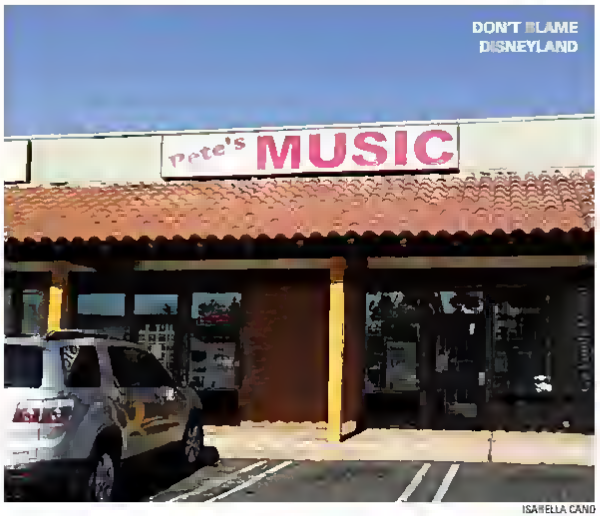
For King, the success is nothing but a product of giving and overcoming adversity. Growing up blue-collar as one of several children, he has gone through his share of economic ups and downs. "There was a time when my mom and my sisters were staying in a motel room right across the street from my high school," King recalls. "To try to explain to a teacher why you can't get your homework done because you don't know what your living situation is gonna be, that's not even a rap—that's just life."

Those financial issues—evictions, repos, unemployment—followed him as he entered adulthood. Trying to reach the next level the way many artists do was often met with a lot of harsh realities. "There's a form of music-business PTSD," King says. "It's not the same thing as people fighting in war, but it affects your emotions in a way that tells you that no matter what you get, it's only short-lived. You become distrusting of people and good luck."

Part of his recovery was helping others through his life experiences and industry knowledge via his videos. It's fitting, then, that the central theme of *Jubilee Year* is about getting back everything you've lost in the past by opening your heart and being receptive to positive change. It's also the reason he does another taboo thing in rap: He goes out of his way to smile a lot, even in photos, and act like a goof. Sometimes, King even uses a trampoline in his studio, jumping until he shakes any bad vibes out of his system.

"Sometimes, people look at me and go, 'Why you so happy?'" King says. "I try to be a shining light because if I don't get myself pumped up like it's game day, it's not gonna happen. … If I can provide something that's significant to a rapper today and it's not just all about social media, if I can provide him with a mindset to approach this industry with, that's something that could live on for the next 20 years."

NJACKSON@OCWEEKLY.COM



ISABELLA CANO

So Long, Pete's

The beloved Anaheim store shuts its doors next month

BY FRANK TRISTAN

After 39 years of supplying instruments and gear to Orange County, Pete's Music will be closing its doors. Rising rent and better business at Riverside County locations has drawn an end to the Anaheim store, which is unfortunate in an era when mom-and-pop shops are harder to come by. The entire inventory is being liquidated, which means everything is on sale until it closes on Feb. 18.

On the northwest corner of Euclid Street and Katella Avenue in Anaheim, Pete's Music opened in 1978. Owner Pete Surowski originally started the studio as a place to teach guitar, but it eventually turned into a music shop. In 1986, Pete's relocated to the northeast corner of the intersection because its building was scheduled for demolition; it moved again in 2012, this time to Orangewood Avenue and Euclid Street for a better deal on the rent.

Cassie Brueckner, Surowski's daughter and manager of the Anaheim location, says the reason for closing the shop is similar to its last relocation. "[The landlords are] trying to rationalize us being a mile and a half from Disneyland as a reason to charge more rent, when we don't get increased business from being a mile and a half from Disneyland," Brueckner says. "It's the community that shops here, not tourists."

Brueckner says commercial real estate in the area has taken the same direction. "We have looked at a lot of other commercial real estate in this close vicinity," she says. "We didn't want to move far because we wanted to maintain our clientele, and we just couldn't find anything else with a reasonable rate for us to justify. We lost too many customers the first time around."

Surowski says that Pete's Music had a long-term plan to focus their business in Riverside County, with the opening of a location in Menifee in 2001 and a location in Temecula in 2002. "That was our ultimate goal," Surowski says, "plus our stores in Riverside County are doing better than the one in Anaheim."

Pete's Music has supplied nearly four decades worth of OC musicians and received an award from NAMM in 2012 for 35 Years of Excellent Service. According to Surowski, Gwen Stefani and No Doubt frequented the Anaheim shop before the band made it big, guitarist Allan Holdsworth had stopped by, and Def Leppard guitarist Phil Collen and members of Lit have passed through.

Brueckner, who grew up in the Anaheim stores, says the hardest part about leaving the location is leaving behind the customers.

"We'd like to give a thanks to Orange County for giving their support over the years," Surowski says. "We'll miss all of our friends in Orange County, and hopefully, they'll come out and visit us in Riverside County or keep in touch with us."

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JEFF FARSAI

Cover Boys

When Flashback Heart Attack formed, they intended to write original, killer songs that would allow them to become the next great Orange County rock band. After initially sputtering along, barely breaking even financially, they stumbled into their calling as one of the top cover bands in the area, enthusiastically taking on classics such as "Don't Stop Believing," "Blister In the Sun," "Rebel Yell" and "Jessie's Girl."

Flashback Heart Attack began their assault on '80s music with an assist from notorious Sunset Strip spoof rockers Steel Panther. There was an instant, mutual admiration between the two outfits. The quartet embraced the new wave era, with guitarist Don Bronze coming up with the plan to wear red-leather suits and act as if they're from the decade of decadence.

Performing with Steel Panther allowed them to quickly gain an engaged following, the groups have played Las Vegas, Cabo San Lucas, Cancun and even Ellis Island. "I think it's because we sound big," Bronze says. "We don't sound like a cover band, we sound like a rock band playing cover songs. We sound good in big rooms."

Through the years, Flashback Heart Attack have jammed with Richard Fortus and Frank Ferrer (the current rhythm guitarist and drummer for Guns N' Roses) and have been been hired as backing musicians for '80s bands. "It's never bad to be in the company of those guys like Ferrer and Fortus," Bronze says.

After a ringing endorsement from Laguna

LocalsOnly
» DANIEL KOHN

Beach native Taylor Hawkins of Foo Fighters Flashback Heart Attack found their schedule filling up. Sometimes you never know who you're going to dazzle in the crowd—or behind the lens. "Billie [Joe Armstrong of Green Day] was shooting video of us at a charity event, and I didn't even realize it was him until later on when someone told us they posted video of us," Bronze says. "Jamming with Mike Ness of Social Distortion came out of the same thing of playing a charity event. He saw us and decided to play a couple of songs with us."

The band have plans to hop in the studio and hit the road this year. "I love playing music, regardless of it being original music or covers," Bronze says. "The transition was neat because coming from an originals band, we just brought that heavy attitude with it. Now people are flying us out to play gigs. I think more than anything else, it keeps you humble and makes you appreciate what you get to do."

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: Locals Only, *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708. Or email your link to: localsonly@ocweekly.com.

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concert guide»

THIS WEEK

FRIDAY, JAN. 27

ADELITA S WAY 8 p.m. free. The Slidebar Rock N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, slidebarfullerton.com.

THE BLIND BOYS OF ALABAMA. 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930, thecoachhouse.com.

THE CORNFED PROJECT 9 p.m., $5. Dregs's Rock N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573, rockandrollhardtsa.com.

GRUPO INTOCABLE 8 p.m., $70. Xales Event Center, 480 N. Glassell St., Anaheim, (714) 925-6700, xales.com.

HAMILTON LEITHAUSER 9 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, constellationroom.com.

JULY TALK. 8:45 p.m., $12-$14. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, wayfarercm.com.

KATEY SAGAL & THE RELUCTANT APOSTLES 7 p.m., $15-$180. Don the Beachcomber, 1727 S. Pacific Coast Hwy., Huntington Beach, (562) 592-1321, donthebeachcomber.com.

PEPPER, LESS THAN JAKE presented by St. Paul. 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

RELEASE THE BATS 9 p.m., $5. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170, queserallb.com.

MANVAR 7 p.m., $12-$15. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067, allages.com.

STRUNG OUT 8 p.m., $20-$25. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8282, alexsbar.com.

SATURDAY, JAN. 28

ANDREA MILLER: 7 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222, baysiderestaurant.com.

CALEB LOMBARD: 7 p.m., $12. The Glass House, 200 W. Second St., Pomona, (909) 865-3802, theglasshouse.us.

DSR, tribute to Journey, 8 p.m., $20. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750, citynationalgroveofanaheim.com.

KONTRAPUNKTUS 7:30 p.m., free. Our Lady Queen of Angels Catholic Church, 2046 Mar Vista Dr., Newport Beach, (949) 644-0200, olqa.org.

MARC SEAL, 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930, thecoachhouse.com.

MARLEY FESTIVAL, FEATURING THE WAILING SOULS, 5 p.m. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4716, thegaslamprestaurant.com.

THE OFFERING #5, 10 p.m. The Yost Theater, 307 N. Sparrgen St., Santa Ana, (888) 862-9573, yosttheater.com.

PROF 9 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, constellationroom.com.

ROCKABELLA BAND 9 p.m., free. The Rush Bar & Grill, 23532 El Toro Rd., Ste. 24, Lake Forest, (949) 916-0200, rushgrill.com.

THE SHOW PONIES 8 p.m., $8. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, wayfarercm.com.

SLATER SLUMS 8 p.m., $5. Dregs's Rock-N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573, rockandrollhardtsa.com.

SMUT PEDDLERS, D.I., THE PAGANS, THE CAVITIES 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

THROW RAG 8 p.m., $18-$20. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8282, alexsbar.com.

SUNDAY, JAN. 29

ANDREA MILLER: 6 p.m. free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222, baysiderestaurant.com.

CHAD SMITH'S BOMBASTIC MEATBATS: 7:30 p.m. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4716, thegaslamprestaurant.com.

CODY JINKS 9 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, constellationroom.com.

DEVENDRA BANHART 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

FULLY FULLWOOD REGGAE SUNDAYS: 3 p.m., $5. Don the Beachcomber, 1727 S. Pacific Coast Hwy., Huntington Beach, (562) 592-1321, donthebeachcomber.com.

HOOLIGANZ 8:30 p.m. $10. Mozambique, 1740 S. Coast Hwy., Laguna Beach, (949) 715-7777, mozambiquenoc.com.

JAZZ FEST, FEATURING BLUE FISH, THE TONY GUERRERO QUINTET, THE LOUIE CRUZ BELTRAN ENSEMBLE 10:30 a.m., free. The Public House by Evens Brewing Co., 138 W. Commonwealth Ave., Fullerton, (714) 870-0039, evensbrewco.com/pnh/thebrewery.1.

ND AGE, TRAVERSURA. 9 p.m. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000, lb.thefederalbar.com.

PUNK ROCK REVOLUTION IV. 6 p.m., free. Blackfight District Lounge, 2500 E. Anaheim St., Long Beach.

MONDAY, JAN. 30

CHEERS ELEPHANT 9 p.m. free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, wayfarercm.com.

DANIEL CAESAR 9 p.m., $20. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, constellationroom.com.

HEATHER MAE 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879, facebook.com/Continentalroom.

SLEEP STATE: 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, wayfarercm.com.

TUESDAY, JAN. 31

CUMBIA TUESDAYS: 8 p.m., free. Roxanne's Lounge, 1115 E. Wardlow Rd., Long Beach, (562) 426-4777, roxannelounge.com.

JAZZ NIGHT 8:30 p.m. free. Envy Lounge, 4647 MacArthur Blvd., Newport Beach, (949) 287-8270, envyloungeoc.com.

OLD SCHOOL HIP-HOP/RB NIGHT 7 p.m., free. The Society, 353 E. 17th St., Costa Mesa, (949) 313-6335, thesocietybbc.com.

WEDNESDAY, FEB. 1

BATTLE AT THE BEACH 8 p.m., free. Hurricanes Bar & Grill, 200 Main St., Huntington Beach, (714) 374-0500, hurricanesbarandgrill.com.

KENNY WAYNE SHEPHERD BAND 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930, thecoachhouse.com.

MARTY GRIMES, CAL SCRUBY 11 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, constellationroom.com.

SANGD 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

THURSDAY, FEB. 2

HIP-HOP ANONYMOUS 8 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-2233, slidebarfullerton.com.

HOTEL GARUDA, MATT DIMONA, WINGTIP: 9 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, constellationroom.com.

LA SONORA DINAMITA 8 p.m. $25. Xales Event Center, 480 N. Glassell St., Anaheim, (714) 925-6700, xales.com.

METHOD MAN AND REDMAN 8 p.m. $30. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, observatoryoc.com.

NIKI J. CRAWFORD 8 p.m. $8. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, wayfarercm.com.

PAUL STANLEY'S SOUL STATION, 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930, thecoachhouse.com.

US THE DUD 8 p.m. $20. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750, citynationalgroveofanaheim.com.

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ITMFA!

I am quite the follower on social media—Facebook and Twitter in particular. I make no trolling comments, no #MAGA hashtags; I just look with my male gaze. Like Laura Mulvey says, the male gaze is only natural. I've lost interest in pornography so I use everyday pictures of women, typically selfies. It helps me to know the story behind the face and body. None of those pics are pornographic—just feel-good selfies by young women posted on social media. I don't communicate with those people because that would be creepy. I'm not worried about whether this is abnormal. I just wondered if people would be okay with this. If people were aware of behavior like mine when they post, and if I should ask these girls for their permission to wank to their selfies.

Not Anthony Weiner

So long as you're wanking alone, wanking with a reasonable expectation of privacy, and not bothering anyone who isn't a sex partner or a sex-advice professional with your wanking, NAW, you can wank to whatever you'd like—except for images of child rape, a.k.a. "child pornography."

You remind me of the proverbial shoe salesman with a foot fetish. (Full disclosure: proverb of *mine*, not a proverb of Proverbs.) Let's say a guy working in a high-end shoe store has an intense attraction to feet. Is it inappropriate for him to get an obvious boner while helping women try on shoes? Of course it is. It would also be inappropriate for him to drool on, paint—and it would be *super*-inappropriate of him to ask the women he's serving if he can jack off about their feet after his shift. But if he can be completely professional, if he can go eight hours without giving off any signs of secret perving, that guy can (and probably should!) sell shoes. And he's free to upload mental images to his spank bank for later—we're all free to do so, NAW, and it's only creepy if the people whose images we're uploading/repurposing are made aware that we're uploading/repurposing them.

So in answer to your question, NAW, under no circumstances should you ask the girls whose selfies you're wanking to for their permission. People who post revealing pictures to social media—men and women—know they run the risk of their pics being wanked to by random strangers. But there's a difference between knowing some stranger *might* be wanking to your pics and hearing from one of those wanking strangers. Being asked by a wanker for permission to wank drags the social-media poster into the wanker's fantasies—and not only is that creepy, NAW, but it's also no way to show your gratitude. If some stranger is going to make your day by posting a hot pic, why would you ruin theirs—or make them think twice about ever posting a revealing pic again—by telling them exactly what you're doing while you gaze at their pics?

If you saw a woman on the street that you thought was hot, you wouldn't stop her to ask if you could wank about her later. You would no more ask a stranger that question than you would flash your penis at her because, NAW, it would constitute sexual harassment. (Promise me you wouldn't do either of those things.) You would instead walk on by, minding your own business while discreetly filing her mental image away in your spank bank. You should behave similarly on social media. Don't harass, don't send unsolicited dick pics, and don't ask for permission to wank.

Finally, NAW, your question inspired me to read feminist film theorist Laura Mulvey's 1975 essay "Visual Pleasure and Narrative Cinema," in which she coined the phrase "male gaze." Mulvey describes the male gaze as phallocentric, patriarchal, pervasive and socially constructed—she never describes it as natural.

A problem has cropped up for me over since the reports of Donald Trump's pissing Russian hookers made the news. Every time someone on social media tries to make a comment about how disgusting that is, someone else jumps in and scolds that person for "kink shaming." The problem for me is that by normalizing my piss fetish, you're making it dull for me. Piss was one of the few things that even the kink community found disgusting. I once find myself looking for different porn because, eh, a lesbian pissing in the mouth of another lovely lady on a train platform? No big whoop anymore, it seems. My polyamorous boyfriend and I found each other without knowing we shared a love for piss. Neither of us had ever had someone to enjoy that with before. The one thing the piss porn I've been watching for half my life completely failed to capture is how goddamn amazing it is to embrace and rushe out with a person you love dearly while you're both covered in each other's piss. If you personally don't want to kink shame, that's fine. I get it. But everyone, please stop telling your friends not to kink shame so that my boyfriend and I can get back to the business of pissing on each other and being disgusting about it and horny because of it.

Pissed Off Slut Wife

I have grappled with this same conundrum, PDSW. If a kink is honor- or shicker-inducing to *some* precisely because it's so transgressive and disgusting to *most*, efforts to normalize said kink—by shaming kink shamers, for instance—could piss away that kink's power to induce all those honors and shickers. But I'm confident that the kink shamers will continue to have the upper hand for decades to come, despite the best efforts of the kink-shamer shamers. So your kink will continue to induce enough revulsion and disgust generally to keep you and your boyfriend feeling disgusting and horny in perpetuity.

Listening to pundits discuss the president on the radio, I was inspired by your brilliant acronym (DTMFA) to yell, "Impeach the motherfucker already!" I'd love to see a line of bumper stickers and T-shirts bearing that sensible message: DTMFA! We need a shorthand for the obvious—think of the boost to productivity we'd get if we could cut half-hour conversations about the president to five ample letters. DTMFA! I appeal to you to bring this acronym into our everyday vocabulary.

Dumped My Motherfucker Already

DEAR READERS: DMMA wrote me that letter in 2006. She wasn't referring to Donald Trump, our current awful president, but rather George W. Bush, our last truly awful president. I thought DMMA's idea was great, I put up a website (impeachthemotherfuckeralready.com) and I raised more than $20,000 selling ITMFA lapel pins and buttons. I donated half the money to the ACLU and the other half to two Democratic candidates for the U.S. Senate. (My readers helped turf Rick Santorum out of office!)

I didn't think I'd see a worse president than George W. Bush in my lifetime. But here we are. So I'm bringing back my line of ITMFA buttons and adding T-shirts and yes hats to the ITMFA collection. Go to impeachthemotherfuckerealready.com or, if that's too much typing, ITMFA.org to order some ITMFA swag for yourself or someone you love. All the money raised will be donated to the American Civil Liberties Union, Planned Parenthood and the International Refugee Assistance Project.

We're in for a long, ugly four years, folks. Let's raise some money for groups fighting Trump, let's bring ITMFA back into our everyday vocabulary and let's remember that we—people who voted against Trump, people who want to see him out of office as quickly as possible—are the majority. ITMFA!

On the Lovecast (savagelovecast.com), a sex-toy review with Erika Moen. Contact Dan via email at mail@savagelove.net, and follow him on Twitter: @fakedansavage.

SavageLove

» DAN SAVAGE

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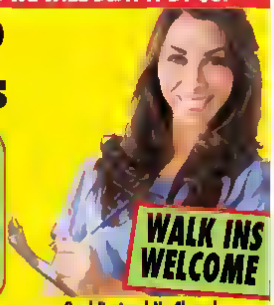

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Speakeasy Terpenes

COURTESY OF SPEAKEASY 710

Terpenes, which are responsible for giving plants their unique aroma and flavor profiles, are one of the most fascinating aspects of the cannabis plant. Cannabis has more than 100 known terpenes—or terps, in its molecular structure—making certain strains of herb smell like lemon, pine, mango, lavender, clove, etc. So if you've ever smelled weed and recognized hints of citrus, you've experienced terps.

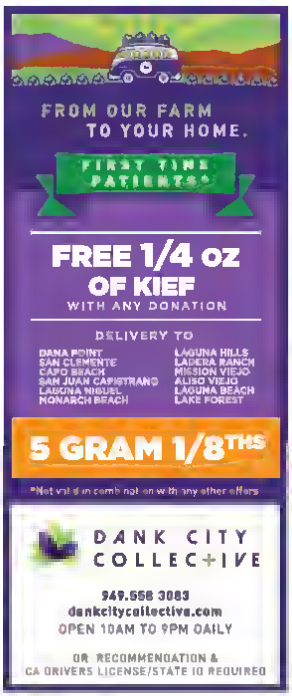
But now you don't have to smoke or ingest cannabis to get the benefits of terpenes. Speakeasy, a cannabis-oil company based in Long Beach, sells extracted terps for you to enjoy however you please. You could also load up your cannabis with extra terpenes, making it doubly fragrant and therapeutic.

For $50 per 15-milliliter bottle, the company offers Pinene, which smells like pine and is said to increase mental alertness; [illegible] which [illegible] nabis an earthy, herbaceous aroma and is responsible for causing "couch-lock"; and Limonene, which causes weed to smell like citrus and is known to give people an uplifting, positive attitude. There's also Caryophyllene, which emanates aromas of pepper, spice and wood and is believed to have anti-bacterial, anti-fungal and anti-cancer properties. The last terpene in Speakeasy's lineup is Linalool, the lavender and floral aroma that can be used as a sleep aid.

Speakeasy's extracted terpenes allow you to create your perfect high. But perhaps the most creative way to use the terps is putting a few drops in the water of your bubbler or bong to keep it from smelling like resin.

MCA[illegible]EON@OCWEEKLY.COM

For more information on Speakeasy's terpenes and other products, visit www.speakeasycbd.com.



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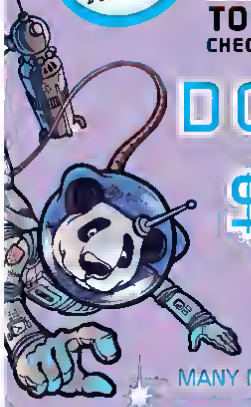

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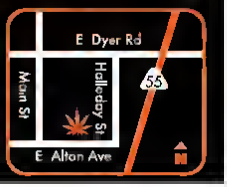

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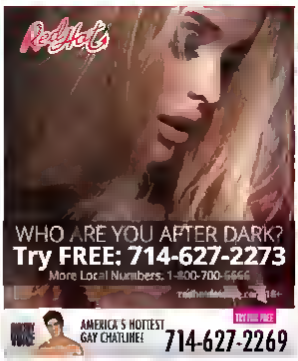

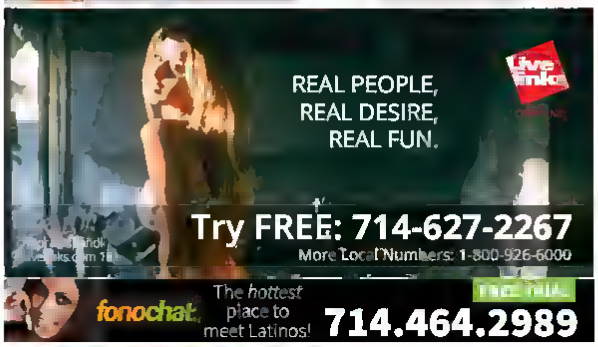

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Sunday, Jan. 29th 1:00pm - 4:00pm
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Lot Size: 6,098 sq ft
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16538 Livingstone Street
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17753 Tonabe Street
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Saturday, Jan. 28th 2:00pm - 4:30pm
Sunday, Jan. 29th 1:00pm - 4:00pm
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Lot Size: 8,750 sq ft
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9763 Sanmian Court
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